

The Bread Loaf School of English

MIDDLEBURY COLLEGE

1998 Summer Programs



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The Bread Loaf School of English

MIDDLEBURY COLLEGE

1998 Summer Programs

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its three campuses: the Bread Loaf Mountain campus in Vermont; Lincoln College, Oxford, in the United Kingdom; and the Native American Preparatory School in Rowe, New Mexico. In 1998, Bread Loaf will also offer an institute in literature and writing at the University of Alaska Southeast near Juneau. Students at each of these campuses follow courses of study leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

The Bread Loaf School of English in Vermont is one of ten summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish, as well as the Bread Loaf

Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting, Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last seventy-eight years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for forty-two years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site near the Bread Loaf campus.

THE BREAD LOAF SCHOOL OF ENGLISH AT BREAD LOAF, VERMONT

June 23- August 8, 1998

Since 1920, the central location for these programs of study has been the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Here, faculty members from many of the most distinguished colleges and universities in the United States and the United Kingdom offer courses in literature, literary theory, creative writing, the teaching of writing, and theater. Students normally enroll in two one-unit (three semester hours) courses each summer. All of these courses benefit from the on-site presence of the professional Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer. Each year, approximately 250 students come from all regions of the United States and from other countries to study at the Bread Loaf campus.

THE BREAD LOAF SCHOOL OF ENGLISH AT LINCOLN COLLEGE, OXFORD

June 29-August 8, 1998

The Bread Loaf School of English enrolls about ninety students at Lincoln College, Oxford, each summer. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl in the center of the city, Lincoln is one of the smallest and most



Native American Preparatory School, Rowe, New Mexico

beautiful of the Oxford colleges.

Each student selects one seminar as a two-unit (six semester hours) summer program. There are usually from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the college with which the tutor is affiliated.

**THE BREAD LOAF SCHOOL
OF ENGLISH AT THE NATIVE
AMERICAN PREPARATORY
SCHOOL, ROWE, NEW MEXICO**

June 23-August 6, 1998

Bread Loaf offers courses at its third site, the Native American Preparatory School, Rowe, New Mexico, near Santa Fe. Bread Loaf in New Mexico enrolls

approximately seventy students and offers a curriculum similar to those offered in Vermont and at Oxford, but with an appropriate emphasis upon Native American literature, American Hispanic literature, and writing of the Southwest. As in Vermont, students typically enroll in two one-unit courses.

**THE BREAD LOAF
LITERATURE AND WRITING
INSTITUTE AT THE
UNIVERSITY OF ALASKA SOUTH-
EAST, JUNEAU, ALASKA**

June 7-26, 1998

In 1998, Bread Loaf will offer a three-week institute in literature and writing at the University of Alaska Southeast near Juneau. Students will enroll in one one-unit (three semester hours) course. Credits earned in the Juneau institute may be applied to the Bread Loaf M.A. or M.Litt. degree.

ADMISSION

Admission is on the basis of college transcripts, three letters of recommendation, and a writing sample. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students whose work, in the judgment of the director and of the faculty, is marginal and who may have difficulty completing the degree may be denied readmission. *As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.*

INSTRUCTIONS FOR APPLICATION

New applicants should fill out and return the application form and supporting materials along with a \$40 application fee. Application forms are available

from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf office. The applicant is responsible for securing three letters of recommendation from teachers with whom the applicant has studied, colleagues, or school administrators.

CREDITS

The normal summer program of study consists of two courses (two units) at Vermont or New Mexico, and one course (two units) at Oxford. In Vermont and New Mexico, each course meets five hours a week. Each one-unit course at Bread Loaf receives three semester hours (or the equivalent of four and one-half quarter hours) of graduate credit. Exceptional students may, with permission, take a third course for credit at Vermont or New Mexico, or an additional tutorial (one unit of credit) at Oxford, after the first summer.

THE MASTER OF ARTS (M.A.) DEGREE

Candidates must hold a bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete the equivalent of ten units. No thesis is required. A grade of B- or better is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world lit-





erature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. A student may, in consultation with the director, waive one of the six required courses.

THE MASTER OF LETTERS (M.LITT.) DEGREE

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students may concentrate, for example, on a period such as the Renaissance, a genre such as the novel, or a field of study such as American literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Projects. This program of studies is drawn up during the student's first or second

summer in the degree program in consultation with the director and appropriate members of the faculty. Of these ten courses, up to three may be electives not directly related to the field of concentration. No thesis is required. Candidates may undertake as many as four Independent Reading Projects during the academic years intervening between Bread Loaf summers and must undertake at least one such project. In the final summer, a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. At least one summer must be spent in residence at the School of English in Vermont.

PROGRAM IN CONTINUING GRADUATE EDUCATION

The School allows students not seeking a degree to enroll for a summer in a non-degree status in continuing graduate edu-

cation. Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

UNDERGRADUATE HONORS PROGRAM

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf and take up to two units of course work after the completion of three years toward their bachelor's degree. Their courses may be transferred to their home institutions or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

THE PROGRAM IN THEATER

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer's major production; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of

writing. In recent years, major productions at Bread Loaf have included *King Lear*, *The Mother of Us All*, *Uncle Vanya*, *All's Well That Ends Well*, and *Endgame*. These productions take place in Bread Loaf's Burgess Meredith Theater.

In 1998, in addition to the usual major production, there will be two three-week artists' residencies, during which prominent contemporary playwrights will present their current works-in-progress in workshop productions. Members of the Bread Loaf community will be invited to attend readings and rehearsals and will thus be able to follow the progress of the rewriting and shaping of these new plays.

New plays written by Bread Loaf students are often produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

FINANCIAL AID

Because of the generosity of Bread Loaf students, faculty, and other friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants (in Vermont, Oxford, and New Mexico) and/or work-aid (in Vermont and New Mexico). The aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with

the Middlebury Financial Aid Office. Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible after they are received.

In addition, Bread Loaf offers the following scholarships and awards.

*DeWitt Wallace-Reader's Digest
Fellowships for Rural Teachers:*

For the sixth year, in 1998 Bread Loaf will offer full fellowships for 25 rural teachers from the following states: Alaska, Arizona, Colorado, Georgia, and New Mexico. These fellowships, supported by a generous grant from the DeWitt Wallace-Reader's Digest Fund, will cover the costs of tuition, room, board, and travel. The DeWitt Wallace-Reader's Digest Fellows form the core of

the Bread Loaf Rural Teacher Network. Besides taking a full load of courses at Bread Loaf, the fellows will also plan follow-up projects among their home state groups and among the community of fellows as a whole, and they will receive grants to carry out telecommunications projects over the ensuing academic year. Both new and returning students are eligible to apply for these fellowships. Those receiving DeWitt Wallace-Reader's Digest Fellowships are eligible to apply for fellowships for a second and third summer.

*The Educational Foundation of America
Fellowships for Arizona and New Mexico
Teachers of Native American Students:*

For the third year, the School will offer fellowships to attend Bread Loaf in New Mexico to six Arizona and New Mexico teachers who teach in predominantly Native American schools. These



fellowships, supported by a generous grant from the Educational Foundation of America (EFA), will cover the costs of tuition and books and provide a grant of \$1,000 for classroom projects during the following academic year; EFA fellows may also apply for financial aid from Middlebury College if their demonstrated financial need exceeds the costs of tuition and books (see section on financial aid above). The EFA fellows will take a full load of courses at Bread Loaf/New Mexico, receive training in telecommunications, and be invited to become members of the Bread Loaf Rural Teacher Network. Both new and returning students are eligible to apply for these fellowships.

Annenberg Rural Challenge Fellowships:

For the second year, Bread Loaf will offer fellowships covering costs up to \$5,000 for eighteen rural teachers, thanks to a generous grant from the Annenberg Rural Challenge. Only teachers associated with partners of the Rural Challenge are eligible to apply for these fellowships. The Rural Challenge Fellows will take a full load of courses at Bread Loaf, receive training in telecommunications, and be invited to become members of the Bread Loaf Rural Teacher Network. Both new and returning students are eligible to apply; recipients will be eligible to reapply for fellowships for a second or third summer.

To receive more information about any of these special fellowships, write to James Maddox, director, at the Bread Loaf School of English office.

OTHER INFORMATION

Independent Reading Projects

With the approval of the director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is presented at the beginning of the summer following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. Two reading projects in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$1,430 is charged for each reading project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the



summer project and for submitting a coherent and well-conceived prospectus for the summer's work no later than April 15. For M.A. and M.Litt. candidates, the summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or better; for M.Litt. candidates, the project must be in the student's area of concentration. A tuition fee of \$1,430 is charged for each reading project.

Oxford Tutorial Reading Projects

Students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf

course in Vermont or New Mexico. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer; students must submit proposals no later than April 15. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,430 will be charged for each tutorial.

Lecture Program and Other Activities

The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, and crit-

ics such as Julia Alvarez, C.L. Barber, Saul Bellow, John Berryman, R.P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Tony Kushner, Sinclair Lewis, Archibald MacLeish, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Richard Wilbur, and William Carlos Williams. Similar programs of lectures are held at Oxford and in New Mexico.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

Each week in Vermont, students have the opportunity to see classic or modern films. In Vermont and at Oxford, they are invited to join the Bread Loaf Madrigalists, who give informal performances each summer.

Students at all three campuses give frequent readings from their own writings.

COURSE REGISTRATION

Course choices should be made following receipt of the official bulletin (but not before March 2). Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

In Vermont and New Mexico, students may, with the instructor's permission, audit another course in literature in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf in Vermont. Required texts for each course are available for students. It may occasionally be



1997 Faculty at Bread Loaf in Vermont. Front row (left to right): Alan MacVey, Dixie Goswami, Jonathan Fyler, David Huddle, Stephen Donadio, William Dankoehler, Cindy Rosenthal, Margery Sabin, Jennifer Green-Lewis, Harriet Chessman, Margaret Homans. Second row: Courtney Cazden, Stephen Berenson, Brian McElency, Lucy Maddox, Anne Scurria, Carol MacVey, JoBeth Allen, Paul Muldoon. Third row: William Jewett, Bryan Wolf, Dare Clubb, Barry Press, Emily Bartels, Kevin Dunn, Victor Luftig, Robert Siepto, Shirley Brice Heath, John Hardcastle

necessary to substitute other texts for those listed in the courses described in this bulletin. Although it is impossible to advise students of these changes in advance, the bookstore will stock copies of the substituted texts.

Students going to Oxford, New Mexico, and the Juneau institute must purchase their own copies of the texts to be used.

LIBRARY FACILITIES

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

In New Mexico, students will have access to a core collection of books related to the 1998 courses.

In Juneau, students will have access to the library of the University of Alaska Southeast.

COMPUTER FACILITIES

At Bread Loaf/Vermont a student computer center is equipped with Macintosh and IBM computers; instruction in the use of computers and of various forms of software will be provided. Computer facilities will also be available in Oxford, New Mexico, and Juneau. Bread Loaf encourages students to bring their own computers for their personal use.

BREADNET

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, a national computer network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers and their classrooms. All Bread Loaf students, faculty, staff, and graduates, after a suitable introduction to BreadNet, are invited to join.

MEDICAL FACILITIES

At Bread Loaf/Vermont a nurse is in daily attendance, and the College medical director is available for consultation. The well equipped Porter Medical Center in Middlebury is within easy reach.

At the Oxford, New Mexico, and Juneau sites, students with medical needs will be referred to local doctors.

ACCOMMODATIONS

Dormitory housing at Bread Loaf is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, although the Bread Loaf office provides housing lists. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn; there is also a Snack Bar in the Barn. The School contracts the services of a local daycare center to provide a reasonably priced child-care program,

Croutons, for children of students, faculty, and staff.

At Oxford, students have single accommodations, occasionally consisting of living room and bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are also available at Lincoln for students with spouses and apartments for students with families.

In New Mexico, students are lodged in double rooms at the Native American Preparatory School; a limited number of single rooms are available for an additional fee. The Bread Loaf office may be able to give advice to students with families seeking housing. Students living on campus take their meals together in the NAPS dining hall.

In Juneau, dormitory housing at the University of Alaska Southeast will be available for students without families accompanying them. Meals will be served to on-campus students at UAS.

TRANSPORTATION

For students attending Bread Loaf/Vermont, the closest bus stop, serviced by Vermont Transit buses from Montreal, Boston, Albany, and New York City, is in Middlebury, twelve miles from the Bread Loaf campus. The Bread Loaf taxi meets all buses on June 23. A number of airlines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses.

Students going to Oxford will be expected to make their own travel arrangements. In early spring, Bread Loaf will send information covering details of preparation for the trip abroad and living at Oxford.

Students going to New Mexico



from long distances away will probably do best to fly to Albuquerque and either rent a car for the drive to Rowe or take ground transportation from Albuquerque to Santa Fe. The Bread Loaf/New Mexico staff will assist students in getting from Santa Fe to the Native American Preparatory School.

Students going to Juneau will be expected to make their own travel arrangements. In early spring Bread Loaf will send information covering details of



preparation for the trip.

Students will receive information in the spring about traveling to Vermont, Oxford, New Mexico, and Juneau.

RECREATION

Since the elevation at Bread Loaf/Vermont is 1,500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of the Green Moun-

tain National Forest. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are dances in the Bread Loaf Barn.

The extensive campus offers many opportunities for recreation. A softball and soccer playing field and tennis and

volleyball courts are available. Jogging and hiking trails are everywhere. A beach at Lake Dunmore is twelve miles from the School. At Bread Loaf, there are Johnson Pond and nearby Lake Pleiad.

At Oxford, the School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have sometimes either officially or unofficially taken excursions to locales associated with the courses, such as the Lake District and Ireland.

The Native American Preparatory School is about forty minutes from Santa Fe. In the larger area around Rowe and Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, the Native American Preparatory School.

The University of Alaska Southeast is located on Auke Lake, just outside Juneau, a short distance from the

Mendenhall Glacier on one side and the Alexander Archipelago on the other. Not far from Juneau are Glacier Bay and Sitka, the old Russian capital of Alaska. Juneau is accessible from the lower 48 states only by boat or plane

TRANSCRIPTS

One official transcript from the Bread Loaf School of English will be issued free of charge the first time a student requests a transcript. A fee of \$5 is charged for each additional transcript and all subsequent transcripts; there is a charge of \$1 for each additional copy sent at the same time to the same address. Requests for transcripts must be made by the individual student in writing (not e-mail) to the Director of Academic Records, Sunderland Language Center, Middlebury College, Middlebury VT 05753. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the comptroller.



LETTERS OF REFERENCE

Requests for letters of reference should be made to the director of the School, not to former Bread Loaf faculty.

TRANSFER CREDITS

Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Even graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

FEEES

Vermont:

Tuition: \$2,860
Board: \$1,050
Room: \$410
Total: \$4,320

Oxford:

Comprehensive Fee: \$5,110

New Mexico:

Tuition: \$2,860
Room and Board: \$1,850
Total: \$4,710

Juneau:

Tuition: \$1,000
Room and Board: \$760
Total: \$1,760

The tuition fee for students going to Vermont and New Mexico includes a fee for an accident insurance policy with limited coverage.

Each accepted applicant who wishes to register is required to pay a \$200 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

An additional \$1,430 is charged students who take a third course for credit.

REFUNDS

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

- Before the end of first week of classes: 60 percent of tuition plus prorated board
- Before the end of second week of classes: 20 percent of tuition plus prorated board
- Thereafter: board only, prorated



BREAD LOAF FACULTY, 1998

Administration:

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Professor of English, George Washington University, and Director of the Bread Loaf School of English.

At Bread Loaf in Vermont:

Valerie Babb, B.A., Queens College, City University of New York; M.A.,

Ph.D., State University of New York at Buffalo. Associate Professor of English, Georgetown University.

Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Associate Professor of English and American Literature, University of Virginia.

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale University. Faculty, New School for Social Research.

Kevin Dunn, B.A., University of Louisville; M.A., Oxford University; Ph.D., Yale University. Associate Professor of English, Tufts University.

Harry J. Elam, Jr., Associate Professor of Drama and Director, Program in Cultures, Ideas and Values, Stanford University.

Oskar Eustis, Artistic Director, Trinity Repertory Company, and Visiting Associate Professor of Theatre and English, Brown University.

John V. Fleming, B.A., University of the South; M.A., University of Oxford; Ph.D., Princeton University. Professor of Comparative Literature and Fairchild Professor of English, Princeton University.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Associate Professor of English, University of Michigan.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English, Clemson University. Coordinator of Bread Loaf's courses in writing and Co-Director of the Bread Loaf Rural Teacher Network.

Jennifer Green-Lewis, M.A., Edinburgh University; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

Shirley Brice Heath, B.A., Lynchburg College; M.A., Ball State University; Ph.D., Columbia University.

Professor of English and Linguistics, Stanford University.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Morgan Jenness, Adjunct Instructor, Fordham University, and Dramaturg, New York Theater Workshop, Classic Stage Company.

Jacques Lezra, B.A., Yale College; M.Phil., Ph.D., Yale University. Associate Professor of English, University of Wisconsin, Madison.

Victor Luftig, B.A., Colgate University; M.A., Johns Hopkins University; Ph.D., Stanford University. Associate Professor of English and American Literature and Director of University Writing, Brandeis University.

Andrea A. Lunsford, B.A., M.A., University of Florida; Ph.D., Ohio State University. Distinguished Professor of English and Acting Director of the Center for the Study and Teaching of Writing, Ohio State University.

Alan Mokler MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble, and Supervisor of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury College. Assistant Professor of Theatre Arts, University of Iowa.

Paul Muldoon, B.A., Queen's University, Belfast. Professor of Creative Writing and Director, Creative Writing Program, Princeton University.

Carole Oles, B.A., Queens College; M.A., University of California, Berkeley. Professor of English, California State University, Chico.

Robert Pack, B.A., Dartmouth College; M.A., Columbia University. College Professor of English and Creative Writing, Middlebury College.

Jacqueline Jones Royster, B.A., Spelman College; M.A., D.A., University of Michigan. Associate Professor of English, Ohio State University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Robert Stepto, B.A., Trinity College (CT); M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

John Wilders, M.A., Ph.D., Cambridge University. John Hamilton Fulton Professor of the Humanities, Middlebury College; Emeritus Fellow of Worcester College, University of Oxford.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Associate Professor of English, University of Wisconsin, Madison.

Bryan Wolf, B.A., Rice University; M.A.R., Yale University Divinity School; M.A., Ph.D., Yale University. Professor of American Studies and English, Yale University.

Michael Wood, B.A., M.A., Ph.D., Cambridge University. Charles Barnwell Straut Professor of English, Princeton University.

At Bread Loaf at Lincoln College, Oxford:

Isobel Armstrong, B.A., Ph.D., University of Leicester. Professor of English, Birkbeck College, University of London.

Courtney Cazden, A.B., Radcliffe College; M.Ed., University of Illinois; Ed.D., Harvard University. Charles William Eliot Professor Emerita, Harvard Graduate School of Education.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. William R. Kenan, Jr., Professor of American Literature and Civilization, Middlebury College, and Editor, *New England Review*, and Director of the Bread Loaf School of English at Lincoln College, Oxford, for the 1998 session.

Douglas Gray, M.A., F.B.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language Emeritus in the University of Oxford, and Fellow of Lady Margaret Hall.

Jeri Johnson, B.A., Brigham Young University; M.A., M.Phil., Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Dennis Kay, B.A., M.A., D.Phil., University of Oxford. Russell M. Robinson II Distinguished Professor of Shakespeare, University of North Carolina, Charlotte.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University; Sohmer-Hall Fellow in English Renaissance Litera-

ture, Lincoln College; Lecturer in English, University of Oxford.

Seamus Perry, M.A., D.Phil., University of Oxford. Sir Walter Oakeshott Junior Research Fellow in English Literature, Lincoln College, University of Oxford.

Robert Smallwood, M.A., Ph.D., Birmingham. Director of Education at the Shakespeare Centre in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute of the University of Birmingham.

Nigel Wood, B.A., University College, University of Oxford; M.A., Indiana University; Ph.D., Durham. Lecturer in English and Associate Member of the Shakespeare Institute, University of Birmingham.

Robert Young, M.A., D.Phil., University of Oxford. Fellow and Tutor in English Literature, Wadham College, Oxford; University Reader in the University of Oxford.

At Bread Loaf in New Mexico:

Kate Flint, B.A., M.A., D.Phil., Oxford; M.A., University of London. Reader in English Language and Literature, and Fellow of Linacre College, University of Oxford.

A. Gabriel Melendez, B.A., University of New Mexico; M.A., Ph.D., University of New Mexico. Associate Professor of American Studies, University of New Mexico.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, Georgetown University.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Associate Professor of English, University of Iowa.

Luci Tapahonso, B.A., M.A., University of New Mexico. Associate Professor of English, University of Kansas.

John Warnock, B.A., Amherst College; B.A., M.A., Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona, and Director of the Bread Loaf School of English in New Mexico for the 1998 session.

At the Bread Loaf Institute in Juneau:

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University.

John Elder, B.A., Pomona College; Ph.D., Yale University. Professor of English and Environmental Studies, Middlebury College, and Director of the Bread Loaf Institute in Juneau for the 1998 session.

Lucy B. Maddox, B.A., Furman University; M.A., Duke University; Ph.D., University of Virginia. Professor of English, Georgetown University, and Editor, *American Quarterly*.

COURSES

At Bread Loaf in Vermont

GROUP I

(Writing and the Teaching of Writing)

4. Language, Culture, and the Development of Literacy

*Ms. Royster, with Ms. Goswami/
M, T, Th, F 11:15-12:30*

In a country that has become as conscious of its diversity as the United States, the teaching of English in the late twentieth century has functioned as a demonstration of the ways in which issues of content can be cast in shadow by issues of context. Not only must we make decisions about what to teach, we must also respond creatively and innovatively to: who exactly the students are in our classrooms; where the classrooms are located geographically, even ideologically; what the social, political, economic, and cultural forces are that impinge on classroom decision-making; how to balance local community and extra-community needs and expectations for learning, educational progress, and achievement. This course places the teacher at the center of this fray. From the point of view of the teacher, we will raise for scrutiny issues of language, culture, and literacy, and we will focus on problems and concerns related to teaching and learning within communities. Using an ethnographic approach, we will make use of teacher/researcher methodologies as strategies for both classroom and community inquiry as we explore the basic question: Can the teaching of English function positively and productively as a culturally sensitive enterprise? (This course is open only to first-year

members of the Bread Loaf Rural Teacher Network.)

TEXTS: Brian V. Street, *Social Literacies* (Longman); *Literacy Across Communities*, ed. Beverly J. Moss (Hampton); *Not Only English*, ed. Harvey A. Daniels (NCTE); Ruth Shagoury Hubbard and Brenda Miller Power, *The Art of Classroom Inquiry* (Heinemann); Mike Rose, *Possible Lives* (Houghton Mifflin); Lisa Delpit, *Other People's Children* (New Press).

5a. Poetry Writing

Mr. Muldoon/T, Th 2-4:45

A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, the poetry of Robert Frost. There will be an emphasis on fostering the belief that poems make their own shapes in the world—that, as Frost wrote in “The Ax-helve,” “the lines of a good helve” might be “native to the grain before the knife/expressed them.” Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.

TEXTS: Robert Frost, *The Poetry of Robert Frost* (Henry Holt); *The Princeton Handbook of Poetic Terms*, ed. T.V.F. Brogan (Princeton).

5b. Poetry Writing

Ms. Oles/M, W 2-4:45

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination; assignments will be suggested as another means of expanding students' sense of poetic possibilities. Knowledge of prosody will be valuable, as will readiness

to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community.

TEXTS: Mark Doty, *Atlantis* (Harper-Collins); Maxine Kumin, *Selected Poems 1960-1990* (W.W. Norton); *Contemporary American Poetry*, ed. A. Poulin, Jr. (Houghton Mifflin).

6. Fiction Writing

Mr. Huddle/T,Th 2-4:45

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

TEXTS: David Huddle, *The Writing Habit* (University Press of New England); Ann Charters, *The Story and Its Writer*, 4th ed. (Bedford Books, St. Martin's).

9. Rhetorical Theory and Practice

Ms. Lunsford/M-F 10-11

What can we know and believe—and what must we doubt? What persuades us to give our assent or refuse it? In what circumstances should we change our minds? And how is it that we *ever* manage to understand one another? These questions are at the heart of the ancient discipline of rhetoric, the art and practice of communication. Now used as a framework for analysis in many disciplines

(from literary studies to economics, history, and science), rhetoric provides particularly helpful ways of understanding how language works in any specific context. In this class, we will study several powerful theories of rhetoric and then work in two directions: toward applying those theories to our own writing, concentrating on how to bring a piece of writing or research to publication; and toward building lessons, units, or entire courses on rhetoric for the classrooms we will return to in the fall. As designed, this course should be particularly helpful to teacher researchers who wish to pursue publication of an article, essay, or monograph, to those who are interested in designing or re-designing curricula around rhetorical principles, and to those who are interested in writing about their classrooms.

TEXTS: Edward P.J. Corbett, *Classical Rhetoric for the Modern Student*, 4th ed. with Robert J. Connors (Oxford); Andrea Lunsford and Robert Connors, *The St. Martin's Handbook*, 4th ed. (St. Martin's); *Reclaiming Rhetorica: Women in the History of Rhetoric*, ed. Andrea Lunsford (University of Pittsburgh); *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells, 1892-1900*, ed. Jacqueline Jones Royster (Bedford); back issues of *Bread Loaf Rural Teacher Network Magazine* (available at Bread Loaf). Please note that the first two texts will not be published until July; the books will be made available at Bread Loaf.

17. Histories and Theories of Writing

Ms. Lunsford/M-F 11:15-12:15

Writing is so pervasive in our society that we often take it for granted. Yet looking at writing leads to some powerful ques-

tions: Where, why, and how did writing originate? Why has it evolved as it has, and how is it changing today? How do particular technologies associated with writing (the pencil, the printing press, the computer) affect the way we think, read, and write? To explore these and other questions, we will read about the history and nature of writing; reflect on our own experiences with writing; and collect and examine examples of writing in our current culture. In addition,



we will consider how the history and theories of writing we have studied affect our understanding and practice of teaching writing and conclude with a series of reflections on how the media of written communication affect both individual and social consequences of literacy in our culture.

TEXTS: Walter Ong, *Orality and Literacy: The Technologizing of the Word* (Methuen); *A Short History of Writing Instruction from Ancient Greece to Twentieth-Century America*, ed. James Murphy (Hermagoras); Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing* (Lawrence Erlbaum); Sherry Turkle, *Life on the Screen: Identity in the Age of the Internet* (Simon & Shuster); Scott Christian, *Exchanging Lives: Middle School Writers Online* (NCTE).

18. Playwriting

Mr. Clubb/M, W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

23. The Sense of Language: Narrative, Genre, and Performance

Ms. Heath and Mr. Elam

M-F 8:45-9:45

Delving into the much-debated issues surrounding language in the representation of self and other, disembodied knowledge, and rituals and performances of intimate understandings, this course will take both an historical and a contemporary view. Focusing on genres preferred for various occasions and institutions, we will consider how views of "correct," "preferred," and "prestige" have shaped particular genres, such as the essay. We will also consider how literature, oral, written, and performed, shapes the "progress" and philosophy of institutions, social groups, and nations. Contemporary tensions about how thought and expression are linked, as well as the roles of languages other than English, will be a focus of course readings and discussion. Especially highlighted in the course will be narrative, genre, and performance, as these relate to portrayals of subject, other, and what academic life terms "subject matter."

TEXTS: Shelby Wolf and Shirley

Brice Heath, *The Braid of Literature* (Harvard); Steven Pinker, *Language Instinct* (Harper & Row); David Simpson, *The Academic Postmodern and the Rule of Literature* (Chicago); *Narrative in Teaching, Learning, and Research*, eds. Hunter McEwan and Kieran Egan (Teachers College).

24. Memory, Writing, and Gender

Ms. Royster/M-F 10-11

This course uses the terms memory, writing, and gender as "terministic screens," in order to look at both fiction and non-fiction texts. Of central concern will be: how the writers construct notions of identity, agency, and authority; how experience, memory, history, and time seem to function in the texts; how issues related to culture, gender, generation, etc. may emerge; how writing becomes a tool of both expression and representation.

TEXTS: Toni Morrison, *Beloved* (Knopf); Paule Marshall, *Praisesong for the Widow* (Putnam); Opal Palmer Adisa, *It Begins with Tears* (Heinemann); Sara Lawrence Lightfoot, *Balm in Gilead: Journey of a Healer* (Addison Wesley); bell hooks, *Wounds of Passion: A Writing Life* (Henry Holt); a course packet that will be available at Bread Loaf.

GROUP II

(English Literature through the Seventeenth Century)

19. Major Poems of Geoffrey Chaucer

Mr. Fleming/M-F 8:45-9:45

The course attempts an introductory study of the major works of medieval England's greatest poet read in their orig-

inal Middle English. The focus of the readings will be on the *Canterbury Tales* and *Troilus and Criseyde*. Special attention will be paid to linguistic, generic, aesthetic, moral, and philosophical aspects of the works.

TEXTS: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan).

27. Power and Disguise in Shakespeare

Ms. Wofford/M-F 8:45-9:45

In this class we will read plays by Shakespeare that are drawn from three different genres—comedy, tragedy, and romance. The class will focus on plays that involve cross-dressing and other kinds of disguise, with an eye to the power, deceit, and self-definition disguise makes possible. Topics for discussion will include recognition and misrecognition, theatricality and falsehood; gender and genre crossing; and the interrogation of differing kinds of power, ambiguity, and selfhood. We will briefly compare the Early Modern examples with one twentieth century treatment of this topic.

TEXTS: Shakespeare: *The Norton Shakespeare*, ed. Stephen Greenblatt, Jean Howard, and Katherine Maus is recommended for the complete works; the new (or old) *Riverside Shakespeare* is also good. If you wish to use individual plays—more useful for the source material and included critical essays—I recommend the Signet Classics Series. Also good are the scholarly new Arden editions, the new Oxford World Classics series, and the New Cambridge Shakespeare. The plays, in order of the syllabus: Shakespeare, *Measure for Measure*, *Much Ado about Nothing*, *All's Well That Ends Well*,

Twelfth Night, As You Like It, King Lear, The Winter's Tale; David Henry Hwang, *M. Butterfly* (New American Library). Recommended: *The Bedford Companion to Shakespeare*, ed. Russ McDonald (Bedford Books/St. Martin's).

80. Shakespeare's Comedies in Performance

Mr. Wilders/M, W, F 2-4

A study of *A Midsummer Night's Dream, The Merchant of Venice, Much Ado about Nothing, As You Like It, Twelfth Night*, and *Measure for Measure*. One week will be devoted to each of the six plays, and students will be expected to participate in readings of selected scenes. An attempt will be made to discover the unique achievement of each play and, if possible, the nature of Shakespearean comedy generally with particular emphasis on construction and dramatic effect.

TEXTS: The New Penguin paperback editions of the six plays. For ease of reference we should all use the same editions.

102. Spenser, Milton and the Idea of Epic

Ms. Wofford/M-F 11:15-12:15

For this course we will read a major portion of Spenser's *Faerie Queene* (Book I, selections from Book II, and Book III, selections from Book VI, and "The Mutabilitie Cantos") along with all of Milton's *Paradise Lost*, and we will attempt to place those works in the context of the classical epic as represented by Homer's *Odyssey* and Virgil's *Aeneid*, the texts with which the class will begin. Topics for study will include: the relation of epic to tragedy, allegory, and romance; the position of women in the

epic tradition; epic revisions and contests; the national or political intention of epic; and the internalization (or novelization) of epic convention. The main focus of the class will be the interpretation of texts. Students are urged to read the Homer, Virgil, and Milton in advance, but no advance knowledge of Spenser will be expected. Selections from the *Aeneid* will be: Books, 1-4, 6, and 7 (students are welcome, of course, to read all of *The Aeneid*, but only these selections will be discussed in class). We will work with the two classical epics more briefly; the focus of the class will be on the English material.

TEXTS: Homer, *The Odyssey*, either the Robert Fitzgerald translation or the new translation by Robert Fagles; Virgil, *The Aeneid*, trans. Robert Fitzgerald (Vintage/Random House); Spenser, either *Edmund Spenser's Poetry*, ed. Hugh Maclean and Anne Lake Prescott (Norton Critical Edition, 3rd ed.) or *The Faerie Queene*, ed. A.C. Hamilton (Longman; this edition, unlike the Norton Critical edition, contains the whole poem and much more satisfactory notes); Milton, *Paradise Lost*, ed. Scott Elledge (Norton Critical Edition). Recommended reading: Ovid, *The Metamorphoses*, trans. A.D. Melville (Oxford World Classics).

GROUP III

(English Literature since the Seventeenth Century)

59. Modern Irish Drama

Mr. Cadden/M, W 2-4:45

Born of movements which aimed to establish political and cultural independence from Great Britain, modern Irish

drama offers us a case study in the inextricability of political and aesthetic questions about representation. This course will focus on plays that started riots (by Yeats, Synge, and O'Casey) and riots that led to plays (by Friel and McGuinness), and on the burden this revolutionary legacy placed on Irish dramatists. Students should read *Modern Ireland 1660-1972* before the first class.

TEXTS: R.F. Foster, *Modern Ireland 1600-1972* (Penguin); Dion Boucicault, *The Shaughraun in Selected Plays* (Catholic University); all plays and secondary material in *Modern Irish Drama*, ed. John Harrington (Norton); Sean O'Casey, *The Plough and the Stars in Three Plays* (St. Martin's); Samuel Beckett, *Waiting for Godot*, as well as *That Time* and *Not I* in *Collected Shorter Plays* (Grove); Tom Murphy, *Bailegangaire in Plays: Tivo* (Methuen); Frank McGuinness, *Observe the Sons of Ulster Marching Towards the Somme* and *Carthaginians in Plays: One* (Faber); Marina Carr, *Portia Coughlan* (Faber); Martin McDonagh, *The Cripple of Inishmaan*, (Methuen; to be published spring 1998).

73. Romantic Poetry and Its Inheritors

Mr. Pack/M, W, F 2-4

Diverse responses to nature and corporeal existence—the Biblical imperative to take dominion over nature, the inspiration to celebrate natural beauty, the wish to overcome and master worldly conditions—will be studied through close examination of the poetry of Wordsworth and Keats and their influence on such inheritors as Hardy, Hopkins, Yeats, Frost, Stevens, Williams, and Thomas. The course will begin with an examination of the first four chapters of the book of Genesis to establish a paradigm for con-

sidering the ideas of a divine creation and of both personal and species inheritance. We will discuss Darwin's theory of evolution in relation to the themes of design and genetic replication and then explore the imperative of human desire to survive both in and beyond the body through some form of transcendence as expressed, for example, in Keats: "Thou wast not born for death, immortal bird," or in Yeats: "Once out of a nature, I shall never take/My bodily form from any natural thing."

TEXTS: Charles Darwin, *The Origin of Species*, ed. Philip Appleman (Norton); Richard Dawkins, *The Selfish Gene* (Oxford); William Wordsworth, *Selected Poems* (Houghton Mifflin); John Keats, *Selected Poems* (Houghton Mifflin); Thomas Hardy, *Selected Poems* (Collier); Gerard Manley Hopkins, *Poems* (Oxford); William Butler Yeats, *Selected Poems* (Collier); Robert Frost, *Collected Poems* (Holt); Wallace Stevens, *Collected Poems of Wallace Stevens* (Knopf); William Carlos Williams, *Pictures from Brueghel* (New Directions); Dylan Thomas, *Collected Poems* (New Directions).

82. On Looking: Victorian Literature and the Visual Imagination

Ms. Green-Lewis/M, W 2-4:45

This course will take a range of novels, paintings, and photographs as text and context for its study of the visual imagination between the years 1848 and 1915. We will consider some of the ways representation generally was shaped by optical theory of the period, and specifically we will study the centrality of looking to the development of Victorian fiction, making our focus the intimate and ever-changing nature of relations between seeing and knowing.

TEXTS: William Makepiece Thackeray, *Vanity Fair* (Oxford); Charlotte Brontë, *Villette* (Penguin); Charles Dickens, *David Copperfield* (Norton); Julia Cameron, *Annals of My Glass House*; text by Violet Hamilton (University of Washington); Carol Mavor, *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs* (Duke); Henry James, *Portrait of a Lady* (Norton); Thomas Hardy, *The Woodlanders* (Penguin); Ford Madox Ford, *The Good Soldier* (Vintage); Malcolm Warner, *The Victorians: British Painting 1837-1901* (National Gallery of Art). The books are listed in the order in which we will read them; there will be a substantial amount of secondary reading, so please read the "big" books in advance of the course.

85. The "Other" England in the Victorian Period

Ms. Sabin/T, Th 2-4:45

In the traumatic early period of industrial capitalism, many energetic, original, and talented writers and artists drew public attention to the condition of the poor and working classes, who were often thought of as an "other" nation within England. The seminar will explore diverse materials in relation to questions such as: Who assumed authority to speak for the poor? With what language and images? How did Victorian writers and artists seek to influence the public? To what ends? How did the working classes represent their own culture? What differences appear in the representation of domestic and political violence, crime and punishment, charity, sexuality, and popular entertainment? At the end, we will leap forward to stories by D.H. Lawrence for an early twentieth-century comparison to the Victorians. A final pro-

ject will provide opportunities for interdisciplinary inquiry or for further comparison between nineteenth- and twentieth-century texts. Supplementary historical and critical readings and some material from out-of-print popular and journalistic sources will be distributed during the session. It will be advantageous to read the assigned novels by Dickens and Gaskell before arrival.

TEXTS: Charles Dickens, *Oliver Twist* (Penguin); Elizabeth Gaskell, *Mary Barton* (Penguin); Friedrich Engels, *The Condition of the English Working Class* (Penguin); Henry Meyhew, *London Labour and the London Poor*, vol. I (Penguin); Charles Dickens, *Hard Times* (Penguin); D.H. Lawrence, *Complete Short Stories*, vol. I (Penguin)

87. Victorian Poetry (and Some Very Good Prose, Too)

Mr. Freedman/M-F 11:15-12:15

Marginalized, abused, and forgotten, the poetry of the Victorian era has, in recent years, returned from critical oblivion to critical esteem. We have come to recognize that the formal and thematic experiments of these poets built on those of their Romantic predecessors and anticipated those of their modernist successors. More important, perhaps, we have come to see that poets of this era staged a remarkable interrogation of the central cultural commonplaces of their time, unsettling received notions of gender, sexuality, art, culture, and identity itself. We will spend our summer reading the results of their experiments, beginning with Tennyson and the Brownings (Robert and Elizabeth Barrett) and continuing with the Pre-Raphaelites (Dante and Christina Rossetti, William Morris, Algernon Swinburne in particular)

before concluding with the so-called aesthetes and decadents of the nineties. We will also delve into the aesthetic and social criticism of John Ruskin, Walter Pater, and Oscar Wilde, with attention both to explicating social and ideological contexts and to the erasure in the period of the shady line between poetry and prose. And we will conclude by reading that supreme product of the Victorian imagination, *Alice in Wonderland*, as a way of seeing how the phantasmagoria of the poets was transmuted into a children's classic. It is my hope that, if nothing else, we will never read *Alice* the same way again. I will ask you to keep a journal of your responses to the readings and class discussion and to write a short paper and a longer one.

TEXTS: Robert Browning, *Selected Poetry* (Penguin); *Selected Poetry: Alfred Tennyson* (Penguin); Elizabeth Barrett Browning, *Aurora Leigh and Other Poems* (Penguin); Karl Beckson, *Aesthetes and Decadents of the 1890s* (Academy); Cecil Lang, *The Pre-Raphaelites and Their Circle* (University of Chicago); Walter Pater, *The Renaissance: Studies in Art and Poetry* (Oxford); John Ruskin, *Selected Writings* (Penguin); Lewis Carroll, *Alice in Wonderland* (Norton Critical Edition). Highly recommended but not required: *Nineteenth-Century Women Poets: An Oxford Anthology*, ed. Isobel Armstrong (Oxford).

92. Bloomsbury, Modernism, and the Metropolis

Ms. Blair/M-F 10-11

In a 1923 memoir, Virginia Woolf asks of the literary movement she has since come to embody: "Where does

Bloomsbury begin? And where does Bloomsbury end?" In this course, we'll be concerned precisely with the location of Bloomsbury—that is, its cultural, social, and imaginary place in the emerging metropole of London. With close attention to the aesthetic production—including novels and short fiction, drama, visual art, political treatises, and "lifestyles"—of Virginia Woolf, Vanessa Bell, Duncan Grant, John Maynard Keynes, and E.M. Forster (among others), we'll consider certain resonant questions: How does Bloomsbury's art position itself with respect to traditional high culture as well as new forms of urban mass culture? What's the relationship between aesthetics and politics in the Bloomsberries' work and lives? How do the kinds of formal experimentation we associate with Bloomsbury as a modernist movement register or shape the fluidity of metropolitan and modern experience? Students will be required to write weekly on-line responses and one short and one long paper, and participate actively in class and within groups.

TEXTS: Texts will include, but not be limited to, the following: S.P. Rosenbaum, *A Bloomsbury Group Reader* (Oxford/Blackwell); Virginia Woolf, *Mrs.*



Dalloway and *The Complete Shorter Fiction of Virginia Woolf*, ed. Susan Dick (both Harcourt Brace Jovanovich); E.M. Forster, *Howards End* (Bedford Books); Leonard Woolf, *Sowing* (material from this book will be photocopied for the class). Additional texts will be provided in photocopies and on reserve, according to availability. (For those interested in the chronology of our readings, we'll begin with the "Memoirs" section of Rosenbaum, followed most likely by Forster, the 1917-1921 section of *Shorter Fiction*, and *Mrs. Dalloway*.)

98. Modernist Literature in England and Ireland

Mr. Luftig/T, Th 2-4:45

The Modernists' declarations about the importance of art have greatly influenced the way their work—and literature in general—is read, taught, and distributed. Yet their ambitious statements were conditioned by the (subsequently confirmed) assumption that their work would be read only by a relatively small portion of their societies, and their writings often elicited reactions very different from the ones they prescribed. By way of introduction to some of those Modernist authors who have garnered the most acclaim, this seminar will study their poems, plays, and fiction alongside the authors' pronouncements about those works in letters, manifestos, and other prose documents; the seminar will also consider accounts of the works' reception and effects. The course is intended to serve as a good first Bread Loaf literature course. Though it will meet as an afternoon seminar, its enrollment will be capped at 20 rather than at 15. (Please be prepared to discuss James Joyce's *A Portrait of the Artist as a Young Man* at our first meeting.)

TEXTS: Joseph Conrad, *The Nigger of the "Narcissus"* and *Heart of Darkness* (both Norton); E.M. Forster, *The Longest Journey* (Vintage) and *Aspects of the Novel* (Harbrace); W.B. Yeats, *Selected Poems and Four Plays* (Collier); *Modern Irish Drama*, ed. John P. Harrington (Norton); James Joyce, *The Portable Joyce* (Viking); T.S. Eliot, *The Waste Land and Other Poems* (Harbrace) and *The Sacred Wood* (Routledge); Virginia Woolf, *To The Lighthouse* (Harbrace); Katherine Mansfield, *"The Garden Party" and Other Stories* (Knopf); John Whittier-Ferguson, *Framing Pieces* (Oxford).

GROUP IV (American Literature)

15. American Civilization and Its Discontents

Mr. Wolf/T, Th 2-4:45

Our goal in this course is to sample, evaluate, and compare the many traditions of dissent in American literature and the visual arts. We will begin by looking at the idea of a "public sphere" in the eighteenth century, asking what role culture plays in narratives of national identity. We will then examine writers and painters who contest and reimagine those narratives, from Anne Bradstreet and Ralph Waldo Emerson to Ron Arias's *The Road to Tamazunchale* (1987). The reading and art each week will be organized topically: gender narratives, modernism/postmodernism, the transparent eye, memory, and ceremonies of healing. At the conclusion of the seminar, we will return to the notion of a public sphere—and the assumptions of enlightenment and liberal culture that underwrite it—to consider what a gendered, racialized, and utopian community might look like at the end of the twentieth century.

TEXTS: Benjamin Franklin, *Autobiography*, Parts I and II (any edition); Anne Bradstreet, "Contemplations," photocopied packet; Phillis Wheatley, photocopied packet; Ralph W. Emerson, *Nature* (any edition); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Signet); Harriet Wilson, *Our Nig* (Vintage); Emily Dickinson, *Final Harvest* (Little, Brown); Sandra Cisneros, *The House on Mango Street* (Vintage); Carmen Lomas Garza, *A Piece of My Heart* (The New Press); David Mura, *Colors of Desire* (Anchor); Hisaye Yamamoto, "The Legend of Miss Sasagawara" in *Seventeen Syllables and Other Stories* (Kitchen Table Press); Leslie Marmon Silko, *Ceremony* (Penguin); Ron Arias, *The Road to Tamazunchale* (Bilingual Press); Lucy Lip-pard, *Mixed Blessings* (Random House).

VISUAL ARTS: John Sayles, *Lone Star* (we will screen this film at Bread Loaf); slides of these artists' work will be shown in class: John S. Copley, Thomas Cole, Asher B. Durand, William Sidney Mount, George C. Bingham, Celia Alvarez Munoz, Robert Colescott, Adrian Piper, Fred Wilson, Amalia Mesa-Bains, Martin Puryear, Lorna Simpson, James Luna, Jimmie Durham, Ruben Trejo, Carmen Lomas Garza, and others.

39. Contemporary American Short Story

Mr. Huddle/M-F 8:45-9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general

topic of literary evaluation. Students will be asked to give brief class presentations.

TEXTS: Several texts will be selected at a later date. Paperback editions of the following will be included on our syllabus: Julia Alvarez, *How the Garcia Girls Lost Their Accents* (NAL/Dutton); Robert Olen Butler, *Good Scent from a Strange Mountain* (Penguin); Maxine Clair, *Rattlebone* (Farrar, Straus & Giroux/Penguin); Andre Dubus, *Selected Stories* (Vintage); Tim O'Brien, *The Things They Carried* (Penguin); Elizabeth Tallent, *Honey* (Vintage); Harold Brodkey, *Stories in an Almost Classical Mode* (Vintage).

62. Modern American Poetry

Mr. Stepto/M-F 10-11

This will be a discussion-oriented course studying the breadth of American poetry in the twentieth century, but more specifically studying five or six poets who have been distinct presences in American letters and true makers of the protean American poem. During the months preceding the summer session, students must read the entire twentieth-century poetry section in an anthology, *The Harper American Literature* (vol. 2, second edition, 1994). Once at Bread Loaf, we will follow a format of concentrating on three or four poets each week (as represented in the Harper) while examining more thoroughly a single poet, frequently by scrutinizing one, perhaps monumental, book by that poet.

TEXTS: *The Harper American Literature*, vol. 2, second edition, ed. Donald McQuade *et al.* (HarperCollins); Robert Lowell, *Life Studies & For the Union Dead* (Farrar, Straus & Giroux); Elizabeth Bishop, *Complete Poems, 1927-1979* (Noon-day); Philip Levine, *What Work Is* (Knopf); Rita Dove, *Selected Poems* (Vintage).

121. The African American Literary Aesthetic

Ms. Babb/M-F 11:15-12:15

Poet Sterling Brown once described African American literature as a "literature of necessity." The cultural agency Brown identifies in this canon is indeed an important part of what shaped its development, but other influences were at work as well. This course will explore the cultural creations, performance practices, and theories influencing aesthetic constructions within the African American literary canon. It will consider the ways in which musical elements such as spirituals, the blues, and jazz shaped the form of selected texts; how religious elements such as conjuring were used to represent alternative world visions; and the ways in which the African American oral tradition exerted a tremendous influence upon this body of writings.

TEXTS: Charles Chesnutt, *The Conjure Woman* (University of Michigan); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Penguin); Ralph Ellison, *Invisible Man* (Vintage); Zora Neale Hurston, *Their Eyes Were Watching God* (Harper); Toni Morrison, *The Bluest Eye* (Plume/Penguin); Harriet Wilson, *Our Nig* (Vintage); Richard Wright, *Native Son* (HarperCollins); *The Norton Anthology of African American Literature*, ed. Henry Louis Gates and Nellie McKay (Norton).

137. Race and the Formation of Nineteenth-Century American Literature

Ms. Babb/M-F 8:45-9:45

In discussions of American cultural life, race often seems to occupy a central position. At times, it would seem impossible to characterize products of Ameri-

can culture—literature, art, music—without considering the influence of race. During the duration of this course we will investigate a period in American literature when racial notions still very much a part of cultural discourse today were cemented. We will note the influence of race in the creation of nineteenth-century literature and the ways in which racial representations crafted during this period erected barriers to pluralistic understanding. We will examine the figurative patterns and images that have their genesis in racial conceptions of the nineteenth century, and how these patterns manifest themselves in American writings. As well, we will consider the impact of race on the aesthetic conventions of nineteenth-century texts.

TEXTS: James Fenimore Cooper, *The Last of the Mohicans* (Penguin); Lydia Maria Child, *Hobomok* (Rutgers); Charles Chesnutt, *The Conjure Woman* (Michigan); Frederick Douglass, *Narrative of the Life of Frederick Douglass* (Penguin); Joel Chandler Harris, *Uncle Remus, His Songs and Sayings* (Penguin); Herman Melville, *Moby Dick* (Norton); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); Harriet Wilson, *Our Nig* (Vintage).

GROUP V (World Literature)

119. The Novel in Europe

Mr. Wood/M-F 10-11

"Dostoyevsky did not write novels," Georg Lukacs said. We don't have to take the critic at his word, but it seems likely that Dostoyevsky's work represents both an end and a beginning in the history of European fiction. This course will examine, through a set of individual instances, the development of the genre from the seventeenth century to the later part of the nineteenth. The readings include a

variety of narrative forms (an epistolary novel, different versions of first- and third-person narrations) and we shall try to understand something of how formal strategies respond to, even subvert, historical and other pressures. Realism is not slighted or evaded in these texts, but we may find ourselves asking whether what we think of as realism is as central to the novel tradition as it has often seemed.

TEXTS: Madame de La Fayette, *La Princesse de Clèves* (Viking Penguin); Choderlos de Laclos, *Les Liaisons dangereuses* (Bantam); Jane Austen, *Mansfield Park* (Viking Penguin); Stendhal, *The Red and the Black* (Modern Library); Emily Brontë, *Wuthering Heights* (Viking Penguin); Fyodor Dostoyevsky, *The Idiot* (Bantam).

127. Dante's *Divine Comedy*

Mr. Fleming/M-F 11:15-12:15

The *Divine Comedy* is considered by many readers the greatest poem of the European Middle Ages and among the greatest in world literature. We shall read in their entirety, in the modern English translation of a bilingual edition, its three parts (*Hell*, *Purgatory*, and *Paradise*). Our special interest will be the work's formal and aesthetic qualities and the principal religious ideas and literary traditions which have shaped its making.

TEXT: Dante, *The Divine Comedy*, 3 vols., Italian text with translation and commentary by John D. Sinclair (Oxford).

141. Literature, Film, and Philosophy

Mr. Wood/M-F 8:45-9:45

"Theory" has come to mean many things in literary study, probably more than we

can cope with. But one of its most interesting and useful provocations has been to invite us to think again about the boundaries of literature, its relation to other arts and other forms of study. This course seeks to explore, in a highly selective way, what is happening on some of these boundaries: between literature and film, between film and philosophy, between philosophy and literature. Photography also plays a part in these reflections, and the texts to be read, all remarkable pieces of prose in their own right, represent genres as different as the parable, the critical essay, the memoir, the philosophical note, the sketch of a theory, and the elaboration of large-scale views of culture and society.

TEXT: Franz Kafka, *Parables and Paradoxes* (Schocken); Walter Benjamin, *Illuminations* (Schocken); Ludwig Wittgenstein, *On Certainty* (HarperCollins); Hannah Arendt, *The Human Condition* (Chicago); Stanley Cavell, *The World Viewed* (Harvard); Roland Barthes, *Camera Lucida* (Noonday); Gillian Rose, *Love's Work* (Schocken).

148. The Literature of Double Heritages

Ms. Heath and Mr. Elam

M-F 11:15-12:15

This reading of literature, supplemented with considerable attention to film and music, will center on various shapes and conditions of doubled heritages. The usual coverage of identities termed "mixed race," "creole," "colored," "multi-cultural," etc. will stand in comparison with numerous other dualities of slave/master, oppressor/oppressed, patriot/critic, traditional/modern, majority/minority, First World/Third World, insider/outsider. All these mark the literature of South African, Caribbean, as well as Latin



American nations. The South African segment of the course will predominate and will include special attention to the theater in South Africa before and after apartheid. Students should bring with them any collection of South African plays they find in local bookstores and libraries, including in particular, those by Athol Fugard, Zakes Mda, Barney Simon, and Maishe Maponya. It will not be possible to buy all the South African books here in the U.S., but extra copies will be made available to class members at Bread Loaf; used bookstores often have copies of South African works, especially those by Fugard. Listening to South African jazz and watching bookstores for photography collections and general histories of South Africa will also help in preparation for the course.

TEXT: Caryl Phillips, *Crossing the River* (Random House); Michelle Cliff, *Free Enterprise* (Penguin/Plume); Gabriel

Garcia Marquez, *Of Love and Other Demons* (Penguin); Cristina Garcia, *Dreaming in Cuban* (Ballantine); J.M. Coetzee, *Waiting for the Barbarians* and *Life and Times of Michael K* (both Penguin); Njabulo S. Ndebele, *Fools and Other Stories* (Ravan Press, South Africa); Zakes Mda, *Ways of Dying* (Oxford); Chris van Wyk, *The Year of the Tapeworm* (Ravan Press, South Africa); Mandla Langa, *The Naked Song and Other Stories* (David Philip, South Africa); Breyten Breytenbach, *Memory of Snow and of Dust* (Faber and Faber); Athol Fugard, *My Life and Valley Song: Two Plays* (Hodder & Stoughton, South Africa).

186. The English Bible

Mr. Dunn/M-F 10-11

In this course we will read substantial selections from the Bible. Although we will consider theological, textual, and his-

torical perspectives in our reading, the primary focus will be literary. Our most sustained inquiries will be into questions of narrative, but we will also consider issues of poetics, genre, and translation. Finally, we will discuss the place the Bible has in the history of interpretation, with particular emphasis upon the way the book interprets itself and establishes its own canonicity. Among the books we will study are Genesis, Exodus, Judges, Ruth, Job, Psalms, Song of Solomon, Isaiah, John, Second Corinthians, and Revelations.

TEXTS: *The Oxford Study Bible*, ed. M. Jack Suggs, et al. (Oxford); any inexpensive edition of the King James Version.

213. From Page to Stage: Three Theatrical Styles

Mr. Cadden and Mr. MacVey
T, Th 2-5:30

This course in dramatic literature will investigate works by authors from Sophocles to Beckett and focus on those who helped establish or refine three great theatrical traditions: realism, the theater of images, and epic theater. It will examine the way playwrights, directors, and actors collaborated to challenge accepted theatrical and literary norms. The course will be team-taught by a theater critic and a director, and will use members of the Bread Loaf Acting Ensemble to explore dramatic texts. Visiting professional playwrights and directors in residence at Bread Loaf will also participate. Readings include plays by Chekhov, O'Neill, Shakespeare, Strindberg, Stein, Beckett, Sophocles, Brecht, and Kushner, and critical works by Artaud, Stanislavski, Lewis, and others.

TEXTS: Anton Chekhov, *Three Sisters*, trans. Jean-Claude van Itallie

(Applause Books); Eugene O'Neill, *Long Day's Journey Into Night* (Yale); William Shakespeare, *A Midsummer Night's Dream* (Cambridge); August Strindberg, *A Dream Play* (Signet); Gertrude Stein, *The Mother of Us All*, in *Plays by American Women*, Judith Barlow, ed. (Applause Books); Samuel Beckett, *Collected Shorter Plays* (Grove); Antonin Artaud, *The Theater and Its Double* (Grove); Sophocles, *Antigone*, trans. Robert Fagles (Penguin); Bertolt Brecht, *Three Penny Opera* (Arcade); Tony Kushner, *Angels in America* (Theatre Communication Group); Konstantin Stanislavski, *An Actor Prepares* (Routledge); Robert Lewis, *Method or Madness* (if out of print, the book will be on reserve); Bertolt Brecht, *Brecht on Theatre* (selections), trans. John Willet (Methuen); Graham Ley, *A Short Introduction to the Ancient Greek Theatre* (students will be given copies).

216. Literary Modernism: Woolf, Faulkner, Morrison, and Latin American Narrative

Mr. Lezra/M-F 10-11

Detailed readings of novels and shorter works by contemporary Latin American writers, with attention to their use and critiques of Modernist narrative conventions and to the strategies—rhetorical and thematic—with which the concepts of “race” and “nationality” are defined and radicalized in their work. Though the course will be taught in English, optional meetings will be held to discuss the material in Spanish if there is interest.

TEXTS: Gabriel García Marquez, *100 Years of Solitude* (Avon); Julio Cortázar, *Blow-up and Other Stories* (Pantheon); Jorge Luis Borges, *Labyrinths* (New Directions); Toni Morrison, *Beloved* (Plume); Alejo Carpentier, *The Kingdom*

of *This World* (Farrar Straus); Clarice Lispector, *The Stream of Life* (University of Minnesota); William Faulkner, *Absalom, Absalom!* (Vintage); Virginia Woolf, *To the Lighthouse* (Harcourt Brace Jovanovich).

GROUP VI (*Theater Arts*)

129. Acting Workshop

Ms. MacVey/M, Th 2-5

This workshop course is designed for those with little or no acting training or experience who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing. Students should read the Herrigel book before class. There will be a final exam involving a performance and a critique. Students must remain at Bread Loaf until noon of the final Friday of the session.

TEXTS: Anton Chekhov, *The Seagull*, trans. Jean-Claude van Itallie (Dramatists Play Service); Eugen Herrigel, *Zen in the Art of Archery* (Random House); Konstantin Stanislavsky, *An Actor Prepares* (Routledge); Michael Shurtleff, *Audition* (Bantam).

225. Dramaturgy: Analysis and Collaboration

Ms. Jenness, Mr. Eustis/M, W 2-4:45

This workshop course will examine the role of dramaturgy and the dramaturg in the theatrical process, and will be team-taught by two theater professionals. The primary focus will be on aspects of production dramaturgy and will therefore focus on analysis of works (to be announced) being presented at Bread Loaf during the summer session. There will be conversations with visiting playwrights and directors in residence at Bread Loaf, observations of various rehearsal processes, attendance at performances and presentations, research projects involving the production text, and examinations of works-in-process. The



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course will also include readings from texts of dramatic theory, theater history, classic works, and related material. Participants will be required to create and keep process casebooks as part of their final project and to write analysis papers on works read and observed.

TEXTS: Aristotle, *Poetics*, trans. Richard Janko (Hackett); Antonin Artaud, *The Theater and Its Double* (Grove); *Dramaturgy in American Theater: A Sourcebook*, eds. Susan Jonas, Geoffrey Proehl, and Michael Lupu (Harcourt Brace); *Playwrights on Playwriting*, Toby Cole, ed. (Hill and Wang); *The Production Notebooks*, Mark Bly, ed. (Theatre Communications Group); other related texts to be announced.

At Lincoln College, Oxford

GROUP I

(Writing and the Teaching of Writing)

533. Imagination, Culture, and Dialogue in the Teaching of Writing: A Britain-United States Comparison

Ms. Cazden

Comparative experience can be a powerful catalyst for inquiry and learning. This course will provide an immersion in British classrooms, rural and urban, and British authors to stimulate reflection on personal (internal) and cultural, political (external) influences on student voices, student texts, and teachers' work. Written assignments will include reports on observations and reflections (first half) and topics of individual choice (second half). To give us time for school visits and group discussion, all texts should be read before the summer.

TEXTS: Sarah Freedman, *Exchanging Writing, Exchanging Cultures: Lessons in School Reform in the United States and Great Britain* (Harvard); Yanina Sheeran and Douglas Barnes, *School Writing* (Taylor and Francis); Ronald Carter, *Keywords in Language and Literacy* (Routledge); James Britton, *Literature in Its Place* (Heinemann); Romy Clark and Roz Ivanic, *The Politics of Writing* (Routledge). All are available in the U.S. in paperback. In addition, in March I will send to each registered student a packet of articles by British authors not accessible here, including Bread Loaf teachers Michael Armstrong, Tony Burgess, and John Hardcastle.

GROUP II

(English Literature through the Seventeenth Century)

501. Shakespeare in His Time

Mr. Kay

This class will study some of the ways in which Shakespeare's plays have been related both to their specific historical moments and to the broader circumstances of the culture of early modern England. We will begin with a critical study of a selection of influential recent works in this field, and will also review other developments in scholarship, especially in relation to the text of Shakespeare. Members of the class will be expected to bring copies of the new *Norton Shakespeare: Based on the Oxford Edition*. Individual research projects—investigations of Shakespeare in relation to particular historical events or cultural issues—will grow out of these studies, and form the basis of the final paper.

TEXTS: It is important that you bring to class: *The Norton Shakespeare: Based on*



the *Oxford Edition*, ed. Stephen Greenblatt (W.W. Norton). The works we will be studying in the first phase of the class are the following, and you are advised to purchase them in the U.S. if you possibly can: Leeds Barroll, *Politics, Plague, and Shakespeare's Theater* (Cornell); *A New History of Early English Drama*, ed. John Cox and David Kastan (Columbia); Stephen Greenblatt, *Shakespearean Negotiations* (Berkeley); Lisa Jardine, *Reading Shakespeare Historically* (Routledge), Leah Marcus, *Puzzling Shakespeare* (Berkeley); Louis Adrian Montrose, *The Purpose of Playing* (Chicago). Please contact me

through the Bread Loaf office or at my e-mail address (Denniskay@aol.com) if you have any questions.

512. Poetry and Religious Change in Tudor-Stuart England

Mr. McCullough

This course will set the achievements of England's greatest Renaissance poets in the context of English religious culture between the Reformation and the Civil War. Our emphasis will not be on theological abstractions—which, *per se*, rarely concern the poet—but rather on ques-



tions of religious practice that shaped both the theory and the use of poetry. We will be concerned with issues such as the convergence of humanism and Protestantism; religious "master texts" for poetic voice and language such as English translations of the Bible and Psalter, and the Book of Common Prayer; and the extent to which poetry participates in, or transcends, early modern England's ecclesiastical diversity (e.g. Puritanism, Roman Catholicism, Laudianism).

TEXTS: Philip and Mary Sidney, *The Sidney Psalms*, ed. R. Pritchard (Carcanet); Philip Sidney, *The Defence of*

Poetry (any complete edition); Edmund Spenser, "Amoretti" and "Epithalamion," in *Shorter Poems*, ed. William Oram et al. (Yale); Spenser, *The Faerie Queene* (Books I & V) ed. Thomas Roche (Penguin); John Donne, *A Critical Edition of the Major Works*, ed. John Carey (Oxford); George Herbert and Henry Vaughan, ed. Louis Martz (Oxford); John Milton, "Ode on the Morning of Christ's Nativity," "Lycidas," "Masque Presented at Ludlow Castle," in *Complete Shorter Poems*, 2d ed., ed. John Carey (Longmans). For background, *The Oxford Illustrated History of Tudor and Stuart Britain*, ed. John Morrill (Oxford).

518. Shakespeare:

On the Page and On the Stage

Mr. Smallwood and Mr. Wood

Selected plays will be discussed as texts and also with reference to productions in the current repertoire of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon. Works by dramatists contemporary with Shakespeare may be included should they figure in the RSC repertoire, and Shakespeare productions by other companies in London, including, it is hoped, productions at the new Globe Theatre, will also be considered. Some of the classes will take place at the Shakespeare Centre in Stratford, including meetings with members of the RSC, who will discuss their work and the productions being seen. Plays in Stratford are expected to include *The Two Gentlemen of Verona*, *The Merchant of Venice*, *Twelfth Night*, *Measure for Measure*, and *The Tempest*; information on the plays to be seen in London should be available in the early months of 1998. Students must expect additional charges for tickets and transportation of about \$450–500.

The Bread Loaf School of English is pleased to acknowledge the collaboration of the Shakespeare Birthplace Trust in arranging this course.

TEXTS: Plays of the repertory in reliable editions (e.g., Wells and Taylor [Oxford]; Norton, Bevington [among editions of Complete Works]; Arden, Oxford, New Cambridge, New Penguin [among paperback series]). Selected readings on Shakespeare in the theater. A reading list will be sent to course participants before the start of the session.

524. Chaucer

Mr. Gray

This seminar will study some poems of Chaucer and his contemporaries and attempt to place them in their cultural and literary context in late medieval England. The works discussed will include *Troilus and Criseyde*, selected *Canterbury Tales*, and *Sir Gawain and the Green Knight*.

TEXTS: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin or Oxford paperback), or some other reasonably complete edition of Chaucer's works; *Pearl, Cleanness, Patience* and *Sir Gawain and the Green Knight*, ed. A.C. Cawley (Everyman's Library, E.P. Dutton). For reference: *A Chaucer Glossary*, ed. N. Davis, D. Gray, P. Ingham, R. Wallace-Hadrill (Oxford paperback).

544. Renaissance Romance

Mr. McCullough

We shall survey the dominant characteristics of this ancient literary form—variously, and never adequately, defined as chivalric, realistic, fantastic, mythic, the ancestor of “the modern novel”—that flourished with remarkable vigor in the European Renaissance. We shall pay par-

ticular attention first to the ancient Mediterranean paradigm of Heliodorus' *Aethiopica* and its influence upon Sidney's prose romances, and then consider appropriations and mutations of romantic form and theme in two radically different generic contexts, verse epic and the drama. If possible, read the required texts in the order given below.

TEXTS: Heliodorus, *Aethiopica* (this you will need to secure from a library, preferably in Thomas Underdown's 1569 translation, variously reprinted, or that of Moses Hadas as *An Ethiopian Romance*, published by Michigan, 1957); Philip Sidney, *The Old Arcadia*, ed. Katharine Duncan-Jones (Oxford) and *The Countess of Pembroke's Arcadia*, ed. Maurice Evans (Penguin); Edmund Spenser, *The Faerie Queene* (Book VI) ed. Thomas Roche (Penguin); William Shakespeare, *Measure for Measure* (any critical edition) and *The Winter's Tale*, plus its source, Robert Green's *Pandosto* (printed in the Arden edition of *The Winter's Tale*, ed. J.H. Pafford).

567. Reading Elizabethan Culture

Mr. Kay

The class will conduct three related investigations into the culture of Elizabethan England. A study of authority and authorship will examine the Queen's public image and claims to authority alongside the strategies used by authors to claim authority for their own voices. Reading discourses of discovery, we will examine the treatment of exploration and colonization alongside presentations of self-discovery, such as the sonnet and the soliloquy. Then, investigating the relations between gender and genre at a time when each was highly contentious, we will look at the woman reader, particularly of romance, and at literary and dra-

matic transvestism. Literary texts will be drawn from a variety of genres—drama (including Shakespeare, Lyly, and Marlowe), prose fiction, romance (Lyly, Sidney, Nashe, and Gascoigne), travel writing (Raleigh), romance (especially Spenser), and the sonnet (Sidney, Shakespeare, Donne)—and members of the class will also be directed to other texts, including speeches and writings by Queen Elizabeth herself.

TEXTS: Shakespeare, *Venus and Adonis*, *Lucrece*, *As You Like It*, *Twelfth Night*, *The Tempest*; Christopher Marlowe, *Edward II*, *Tamburlaine the Great* (many editions available); Paul Salzman, ed., *An Anthology of Elizabethan Prose Fiction* (Oxford); Sir Philip Sidney, *The Old Arcadia*, ed. Katherine Duncan-Jones (Oxford); Sir Philip Sidney, *Selected Poems*, ed. Katherine Bates (Penguin); Edmund Spenser's *Poetry*, ed. Hugh Maclean and Anne Lake Prescott (W.W. Norton). To prepare for the course, and for use during it, you should read P. Fumerton, *Cultural Aesthetics* (Chicago); R. Helgerson, *Forms of Nationhood* (Chicago); D. Kay, *Shakespeare: His Life and Times* (Twayne); P. Parker, *Literary Fat Ladies* (Methuen). Much fuller advice on reading, together with copies of some of the more inaccessible texts, will be provided in Oxford. Meanwhile, please contact me through the Bread Loaf office or by e-mail (Denniskay@aol.com) if you have any questions.

GROUP III

(English Literature since the
Seventeenth Century)

505. Wordsworth and Coleridge

Mr. Perry

Coleridge thought Wordsworth "the best poet of the age," peer of Shakespeare and

Milton, while for Wordsworth, Coleridge was "the most wonderful man that he had ever known." We shall be following the extraordinary, epoch-making partnership of these two men as they explore the central themes of romantic poetry: nature, the imagination, and God—or, perhaps, the absence of God. The focus throughout will be on the relationship between them, and on the way that their works engage in a conversation between strongly kindred, but quite distinct, types of creativity. A range of works will be considered in detail, with special attention being paid to Coleridge's great book about Wordsworth and the imagination, *Biographia Literaria*, and to Wordsworth's epic of the imagination, *The Prelude*, the poem he thought of himself as the "Poem to Coleridge." In addition, I hope that we might find time to consider some of the ways in which modern poetry stands in direct descent from their literary experimentalism.

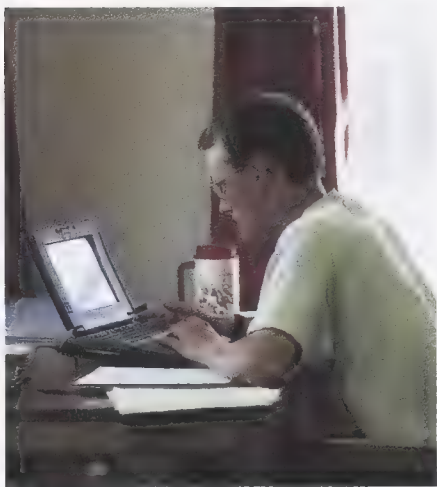
TEXTS: The two obligatory books are the Oxford Authors *William Wordsworth*, ed. Stephen Gill (Oxford) and the Everyman *Coleridge: Poems*, ed. John Beer (Dent/Tuttle). You will need a text of *The Prelude*, which exists in several versions: *The Prelude*, 1799, 1805, 1850, ed. Jonathan Wordsworth, M.H. Abrams, and Stephen Gill (Norton), or *The Prelude: The Four Texts*, 1798, 1799, 1805, 1850, ed. Jonathan Wordsworth (Penguin). Most important is having read the poetry, but if you also want to try *Biographia Literaria* (in Everyman paperback), begin with chapters 1, 4, and 13-22; persevere—I promise it won't seem so obscure by August. For some useful background, I would recommend especially Stephen Gill, *William Wordsworth: A Life* (Oxford) and Richard Holmes, *Coleridge: Early Visions* (Viking) or Rosemary Ash-

ton, *The Life of Samuel Taylor Coleridge* (Blackwell).

507. Nineteenth-Century Fiction and the Meaning of Space

Ms. Armstrong

In a series of novels ranging from Mary Shelley's *Frankenstein* at the beginning of the century to Bram Stoker's *Dracula* at the end, this course will explore the dif-



ferent ways in which space is represented in the nineteenth-century novel and the theoretical issues around these. Social space, "inner" psychological space, domestic space, rural, urban, and colonial space all shape the form of fiction and disclose concerns about society and the individual subject's relation to it. We shall look at the way space has been conceptualized by a number of thinkers—geographers, urban historians, planners and architects, feminists, theorists.

Please note that after the first week this course will be taught on Mondays and Tuesdays for three hours in the afternoons. You will be expected to write three papers. In addition the class will work together on an annotated bibliog-

raphy of the fiction and theory we explore and on rehearsed readings of extracts of the texts chosen by yourselves

TEXTS: Mary Shelley, *Frankenstein*; Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Villette*; Charles Dickens, *Bleak House*; George Eliot, *The Mill on the Floss*; Joseph Conrad, *Heart of Darkness*; Bram Stoker, *Dracula*. The novels will be studied in the order listed above; they are available in Penguin paperbacks.

508. James Joyce

Ms. Johnson

An intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

PRIMARY TEXTS: James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses* (preferably the H.W. Gabler edition).

SUPPLEMENTARY TEXTS: *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber).

536. Romanticism and Modernism in British Poetry, 1910-1965

Mr. Perry

Modernism arrived in Britain in the

American shape of T.S. Eliot and Ezra Pound, who denounced the late romanticism they saw dominating English poetry. But what *really* is the relationship between modernism and the romanticism it purportedly rejects? And how did later poets respond to the continuing modernist demand, "Make it New"? We shall concentrate on the selected work of five major writers, which together represents something of the wide range of the century's verse and shows the continuing flux and reflux of romanticism in the modern period. The five poets are: Thomas Hardy (1840-1928), Gerard Manley Hopkins (1844-1889), T.S. Eliot (1882-1965), W.H. Auden (1907-1973), and Philip Larkin (1922-1985). Poems by some other writers will be introduced along the way to help establish a sense of context.

TEXTS: Any selection of Hardy will introduce you to the range of his poetry: there is a charismatic one edited by Joseph Brodsky (Ecco). The Oxford Authors *Gerard Manley Hopkins*, ed. Catherine Phillips (Oxford) is a good selection. For Eliot, you will need the *Collected Poems* (Harcourt Brace): our main focus will be the "Prufrock" volume and *The Waste Land*. Auden is best read first in the *Selected Poems*, ed. Edward Mendelson (Vintage), although if you are an enthusiast you will want to invest in the *Complete Poems* produced by the same editor (Vintage). Philip Larkin, *Collected Poems*, ed. Anthony Thwaite (Farrar, Straus & Giroux), especially pages 81-221. As you are coming to Oxford, you might read his beautiful early novel, *Jill* (Overlook), which is set in the city. Larkin also edited *The Oxford Book of Twentieth-Century English Verse* (Oxford, 1973), which is well worth a look. I will be suggesting some criticism once you're here, but if you should want to look at

some prose beforehand you might try some of the pieces in T.S. Eliot's *The Sacred Wood and Major Early Essays* (new from Dover), or track down F.R. Leavis's, *New Bearings in English Poetry*. If you are near a library and enjoy literary histories, try David Perkins's *History of Modern Poetry* (2 vols., Belknap Press). There are good modern biographies of all our poets; Andrew Motion's *Philip Larkin* appeared in 1993.

542. Studies in English Fiction: from Max Beerbohm to David Lodge

Mr. Donadio

Readings in a range of novels attuned to significant changes in the character of English life over the course of this century, with particular emphasis on the depiction of the university experience, the impact of world-historical developments, and the use of satire as a mode of social analysis.

TEXTS: Max Beerbohm, *Zuleika Dobson* (any edition); Evelyn Waugh, *Decline and Fall* (Little, Brown); Henry Green, *Living/Loving/Party-Going* (Viking Penguin); George Orwell, *Coming Up For Air* (Harcourt, Brace); Anthony Powell, *A Dance to the Music of Time: First Movement* (University of Chicago); Philip Larkin, *Jill* (Overlook); Kingsley Amis, *Lucky Jim* (Viking Penguin); Sybille Bedford, *A Legacy* (Ecco); Angus Wilson, *Anglo-Saxon Attitudes* (St. Martin's); Doris Lessing, *The Golden Notebook* (Harper-Collins); David Lodge, *Nice Work* (Viking Penguin). For purposes of independent research and comparative analysis, additional collateral readings may include other works by these authors, or by Robert Graves, Ronald Firbank, Ford Madox Ford, Aldous Huxley, Elizabeth Bowen, Ivy Compton-Burnett, Muriel

Spark, Christina Stead, Malcolm Bradbury, and others.

560. Virginia Woolf

Ms. Johnson

An intensive study of Woolf's fiction and nonfiction in the context of recent developments in feminist literary theory. We will examine her contribution to and critique of literary modernism, but will concentrate on her increasing awareness of the vital significance of gender to any reconsideration of genre, history, politics. This will be a reading of Woolf through feminism, then, but also a reading of feminism through Woolf.

TEXTS: Virginia Woolf, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, *The Waves*, *The Years*, *Between the Acts*, *A Room of One's Own*, *Three Guineas* (all available in Penguin), *The Complete Shorter Fiction of Virginia Woolf*, ed. Susan Dick (Harcourt Brace, 2nd ed.).

GROUP V (World Literature)

568. Colonial and Postcolonial Fiction

Mr. Young

This course will be engaged in two complementary activities: first, the reading of key texts from the rich literature that has been produced in this century by postcolonial and African and Asian diaspora writers. Second, it will involve an analysis of the ways in which the experiences portrayed, and the issues raised in those texts challenge Western cultural and critical assumptions.

TEXTS: Oliver Schreiner, *The Story of an African Farm*; Rider Haggard, *King Solomon's Mines* and *She*; Joseph Conrad, *Heart of Darkness*; Rudyard Kipling, *Kim* (all from Oxford University Press World's

Classics); E.M. Forster, *A Passage to India* (Penguin); Mulk Raj Anand, *Untouchable* (Penguin); Chinua Achebe, *Things Fall Apart* (Heinemann African Writers Series); Jean Rhys, *Wide Sargasso Sea* (Penguin); Tayeb Salih, *Season of Migration to the North* (Heinemann African Writers Series); Sembène Ousmane, *Xala* (Heinemann African Writers Series); Mariama Ba, *So Long a Letter* (Heinemann); Salman Rushdie, *Midnight's Children* (Penguin); Maryse Condé, *Tree of Life* (Ballantine); Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford); Patrick Williams and Laura Chrisman, eds., *Colonial Discourse and Post-Colonial Theory: A Reader* (Harvester/Wheatsheaf).

In New Mexico

GROUP I

(Writing and the Teaching of Writing)

5. Poetry Writing

Ms. Tapahonso/T, Th 9-11:30

This workshop will focus on student work as the primary text. Students will write one poem a week and will offer critiques of their peers' work. Students will work in both open and fixed forms, with the texts serving as the basis for assignments. Individual conferences will be scheduled.

TEXTS: Kim Addonizio and Dorianne Laux, *The Poet's Companion* (Nor-ton); Lewis Turco, *The New Book of Forms* (New England).

47. Cultures of the American Southwest

Mr. Warnock/M, W 2-4:30

Clifford Geertz sees "culture" as "webs of significance" in which we find ourselves "suspended"—an apt metaphor for

a writing course. Participants in this writing course will explore cultures of the American Southwest through reading, travel, research, language learning, music, labor, conversation with local teachers, and of course through writing and sharing writing. Readings will provide points of departure for inquiry into relations among the three major cultural groups of the region—Native American, Hispanic, Anglo—and the region's geography and natural setting. Historical threads will be found in the "entrada" of Coronado and his troops from New Spain in 1540, the arrival of the merchants from the United States along the Santa Fe trail after 1846, and the advent of the scientists who, in the 1940s, built the first nuclear bomb at Los Alamos. Students will publish writing to each other weekly. Field trips are planned. In preparation for the course, students should read Willa Cather's *Death Comes for the Archbishop*. Other readings are listed below in the order in which they will be discussed.

TEXTS: Leslie Marmon Silko, *Storyteller* (Seaver Books/Grove); Douglas Preston, *Cities of Gold: A Journey across the American Southwest in Pursuit of Coronado* (Simon & Schuster); Gary Nabhan, *Gathering the Desert* (University of Arizona); Larry Evers and Ofelia Zepeda, *Home Places* (University of Arizona); Susan Magoffin, *Down the Santa Fe Trail into Mexico: The Diaries of Susan Shelby Magoffin, 1846-1847* (University of Nebraska); Gloria Anzaldua, *Borderlands/La Frontera* (Spinsters/Aunt Lute). Other recommended readings: Mary Louise Pratt, *Imperial Eyes*; Richard Rhodes, *The Making of the Atomic Bomb*.

157. Rewriting a Life: Teaching Revision as a Life Skill

Ms. Harnock/M, W 9-11:30

In this course we will examine the usefulness of the two notions of rewriting a life and teaching revision as a life skill through two terms: persuasion and love. We will write and read regularly for various purposes, audiences, and situations, and a paper will be due each week. To provide a context for rewriting, we will read the books below in the following order, first to examine Stafford's command, request, or invitation to rewrite our lives and then to examine persuasion in classical and contemporary terms and texts. In several texts we will study the specific acts of authors who try to persuade readers that love is or is not a way to transform oneself, others, and the world.

TEXTS: William Stafford, *You Must Revise Your Life* (Michigan); William Covino, *The Elements of Persuasion* (Allyn & Bacon); Miles Horton, *The Long Haul* (Doubleday); Ofelia Zepeda, *Earth Movements* (Kore); Vivian Gornick, *The End of the Novel of Love* (Beacon); Nanci Kincaid, *Pretending the Bed Is a Rafi* (Algonquin); Gina Berriault, *Women in Their Beds* (Counterpoint).

GROUP II

(English Literature through the Seventeenth Century)

19. Chaucer

Ms. Sponsler/T, Th 9-11:30

This course will focus on the *Canterbury Tales*, Chaucer's innovative and ambitious experimental narrative. We will consider how this story collection addresses such issues as: nationalism and imperialism; social antagonisms and class rivalries; the

representation of religious, racial, and gender difference; the individual's relations to structures of authority; and the impact of materialism and consumerism on late fourteenth-century England. We will also examine how and why Chaucer has been canonized as a "major author," considering his place in the curriculum and his relevance to modern readers.

TEXT: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin).

42. Contemporary Critical Issues in Shakespeare

Mr. Smith/M, W 2-4:30

"He was not of an age, but for all time!" We shall test the truth of Ben Jonson's claim by examining a range of Shakespeare's plays and poems with respect to the political issues and critical methodologies of our time and place. New historicism, deconstruction, Lacanian psychoanalysis, and performance theory will provide vantage points for considering scripts that will include some of Shakespeare's acknowledged "masterpieces" (*King Lear*, *Twelfth Night*, *The Winter's Tale*), as well as less often studied plays (*Henry VI, Part I*; *All's Well That Ends Well*; *The Two Noble Kinsmen*). We will also read and discuss Shakespeare's nondramatic works, including "Venus and Adonis," "The Rape of Lucrece," and the sonnets.

TEXTS: William Shakespeare, *Complete Works*, 4th ed., ed. David Bevington (HarperCollins; recommended edition, but not required); Keith Wrightson, *English Society 1580-1680* (Rutgers); Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism* (University of Georgia); Bert O. States, *Great Reckonings in Little Rooms* (University of California).

88. Teaching, Reading (and Enjoying) Poetry

Mr. Smith/T, Th 2-4:30

Anyone who likes music ought to like poetry, yet students (and sometimes, secretly, their teachers) often approach poetry with anxiety, if not downright hostility. This course is designed to change such attitudes. We shall begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we shall proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies and imaginations. For each of the four historical periods in our survey—medieval and Renaissance, eighteenth century, nineteenth century, and twentieth century—participants in the seminar will be asked to carry out three short writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own devising.

TEXTS: *Norton Anthology of Poetry*, 4th ed. (Norton); *Sir Gawain and the Green Knight*, trans. J.R.R. Tolkien (Ballantine); Paul Fussell, *Poetic Meter and Poetic Form* (McGraw-Hill); Luci Tapahonso, *Blue Horses Rush In* (University of Arizona).

GROUP III

(English Literature since the Seventeenth Century)

88. Teaching, Reading (and Enjoying) Poetry

Mr. Smith/T, Th 2-4:30
See description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.

132. Fiction into Film

Ms. Flint/M,W 9-11:30

What takes place when a novel is translated into film? This course seeks to examine the challenges of fictional adaptation for the screen. It looks at the way film may be used as a critical medium, reinterpreting and reworking a text—sometimes very self-consciously, sometimes tacitly. In classes, we will examine the relationship between word and image in relation to five major nineteenth-century novels.

TEXTS: Jane Austen, *Sense and Sensibility*; Charles Dickens, *Great Expectations*; Joseph Conrad, *Heart of Darkness*; Thomas Hardy, *Tess of the d'Urbervilles*; Bram Stoker, *Dracula* (all available in Penguin).

GROUP IV (*American Literature*)

211. American Indian Literatures: Writers of the Southwest

Ms. Tapahonso/T,Th 2-4:30

We will study indigenous writers who narrate stories about the American Southwest. We will consider two themes that overlap and intersect in various ways: (1) the question of identity and its relationship to land and (2) the importance of literary forms in American Indian communities. Our study will include oral and written texts, visual components, some field trips, as well as visits by various writers. Texts will be read in the order listed below.

TEXTS: Tiana Bighorse, *Bighorse the Warrior* (Arizona); Larry Evers and Ofeilia Zepeda, *Home Places* (Arizona); N. Scott Momaday, *House Made of Dawn* (HarperRow); Leslie Marmon Silko, *Sto-*

ryteller (Arcade); Simon J. Ortiz, *Woven Stone* (Arizona); Nora Naranjo-Morse, *Mud Woman* (Arizona); Joy Harjo, *The Woman Who Fell from the Sky* (Norton); and a reader containing poems, essays, and stories.

224. Chicano/a Literature

Mr. Melendez/M,W 9-11:30

This course will examine a rich variety of writings by Mexican American authors. In reading from a broad historical and contemporary sampling of texts, we will have occasion to consider the drive toward cultural integrity and an organic sense of unity that constitutes a politics of representation that has marked Chicano narrative, poetry, short story, and autobiography since the 1960s. While we will discuss social and political ideas in these writings, our focus will be on the theories of origin, identity, vitality, paradigms of cultural crossing, intercultural exchange, and spiritual reconstitution.

TEXTS: Sandra Cisneros, *The House on Mango Street* (Arte Publico); Rudolfo Anaya, *Bless Me, Ultima* (Warner); Rodolfo Gonzales, *I Am Joaquín* (Bantam); Benjamin Alire Saenz, *Dark and Perfect Angels* (Cinco Puntos); Demetria Martinez, *Mother Tongue* (Bilingual Review); A. Ruiz de Burton, *The Squatter and the Don* (Arte Publico); Diana Rebolledo, *Infinite Divisions* (University of Arizona). Other readings will be available as photocopies.

231. Theory and Method: Readings in Border Autobiography

Mr. Melendez/M,W 2-4:30

Autobiography has proven to be particularly useful to readers and to contem-



porary literary and cultural theorists alike in its capacity to inscribe notions of self and link these to place and history. It is no surprise that autobiography in our own time has become a preferred form of disclosure for elucidating post-modern and post-colonial subjectivities. In this course I wish to explore the competing constructions of "frontier" and "border" in the American imagination by drawing on an array of border writings which help us read the presence of the cultural self within the social space drawn by borders and redrawn by border-crossings. Our examination of nineteenth and twentieth-century personal narratives in the Southwest will be informed by critical theory on autobiography and will pay special attention to theory and method and to the question of shifting cultural paradigms in American cultural studies.

TEXTS: Alvar Nunez Cabeza de Vaca, *The Account* (Arte Publico); Jose Saldivar, *Border Matters* (University of California); Jimmy Santiago Baca, *Martin and Meditations on the South Valley* (New Directions); Ruben Martinez, *The Other Side* (Vintage); Gloria Anzaldua, *Borderlands* (Aunt Lute); Mary Helen Ponce, *Hoyt Street* (Bilingual Review); Oscar "Zeta" Acosta, *The Autobiography of a Brown Buffalo* (Vin-

tage). Other readings will be available as photocopies.

GROUP V (*World Literature*)

183. Crossing Cultures: Contemporary Women's Writing

Ms. Flint/T, Th 9-11:30

We shall be looking at a range of fiction and autobiographical writing from a large number of countries. These texts explore interactions between cultures generated by migration, exile, work, vacation, and the experience of belonging to a minority group. We shall explore issues of belonging and estrangement, of home, nationality, and otherness, and the various narrative techniques which dramatize these. Throughout the course, we shall be asking what particular questions about similarity and difference are thrown up by concentrating on women's writing.

TEXTS: Eva Hoffmann, *Lost in Translation* (Penguin); Ama Ata Aidoo, *Our Sister Killjoy* (Longman); Ruth Prawer Jhabvala, *Heat and Dust* (Simon & Schuster); Meera Syal, *Anita and Me* (New Press/Flamingo, U.K.); Bharati Mukherjee, *Jasmine* (Crest); Michelle Cliff, *No Telephone to Heaven* (Plume); Jamaica Kincaid, *Lucy* (Plume); Janette Turner Hospital, *Oyster* (Virago, U.K.); Keri Hulme, *The Bone People* (Viking); Esmeralda Santiago, *When I Was Puerto Rican* (Vintage); Sandra Cisneros, *Woman Hollering Creek* (Vintage); Tsitsi Dangaremba, *Nervous Conditions* (Seal).

208. Introduction to Cultural Studies

Ms. Spensler/T, Th 2-4:30

This course offers an introduction to the

lively and diverse movement known as "cultural studies." Focusing on a handful of representative book-length studies supplemented by readings from an anthology, we will look at the central concerns and strategies of recent cultural studies critics while also considering how cultural studies has been shaped by gender study, ethnography, psychoanalysis, and Marxist social theory. A recurring question will be: What impact does cultural studies have on our work as teachers, readers, and scholars?

TEXTS: *The Cultural Studies Reader*, ed. S. During (Routledge); L. Levine, *Highbrow/Lowbrow* (Harvard); J. Radway, *Reading the Romance* (North Carolina); S. Price, *Primitive Art in Civilized Places* (Chicago); P. Gilroy, *Black Atlantic* (Harvard); J. Fiske, *Television Culture* (Routledge); D. Hebdige, *Subculture: The Meaning of Style* (Methuen).

In Juneau

GROUP I

(Writing and the Teaching of Writing)

229. Writing and the Sense of Place

John Elder

In this workshop for writers, we will focus on the landscape of Southeast Alaska. Outings around Juneau and Sitka will introduce us to the geology, biology, and human history of the region. We will also read the works of several authors who have written vividly about this place. In journals, we will record our observations and insights from both nature-study and reading, and will begin to draw the connections from which grounded, reflective essays can emerge. In discus-

sions, we will consider ways in which writing, education, and particular natural environments may be more fully integrated. Note: This class will take a three-day excursion to Sitka, visiting sites associated with the writing of Richard Nelson. Participants should bring sleeping bags, sturdy walking shoes, and rain gear. There will be a fee (to be determined in spring 1998) to cover the round-trip ferry ticket to Sitka as well as our transport by private boat to and from a nearby island.

TEXTS: Rita O'Clair, Richard Carstensen, and Robert Armstrong, *The Nature of Southeast Alaska: A Guide to Plants, Animals, and Habitats* (Graphic Arts Center Publishing); John Muir, *Travels in Alaska* (Viking/Penguin); Richard Nelson, *The Island Within* (Random House). There will also be a course-pack of shorter readings available for purchase in Juneau.

GROUP II

(English Literature through the Seventeenth Century)

43. Shakespeare and the "Wilderness"

Emily Bartels

This course will look closely at four of Shakespeare's plays—*The Tempest*, *As You Like It*, *King Lear*, and *The Winter's Tale*—which create a space of wilderness to explore both what lies within the social order as well as what lies outside it. We will consider such questions as: How is the "wilderness" constituted? What does it bound in, and what does it bound off? What kinds of "nature" and natural inhabitants exist within it, and what dramatic function do they serve? What kinds of characters move into and appropriate

this space, and under what circumstances? How do they—and how does the play—define their relation to this alternative space and its peoples? What kinds of political, social, and sexual identities can they fashion within it? With what effects? What kinds of actual or ideological “alternatives” does the wilderness finally offer? Our purpose will be not only to understand how Shakespeare’s representation of alternative spaces works in a variety of genres (comedy, tragedy, romance), but also to develop strategies of reading and interrogating the ways Shakespeare’s plays work more generally to comment on some of his era’s most heated social and political issues.

TEXTS: Signet editions of the texts (*The Tempest*, *As You Like It*, *King Lear*, and *The Winter’s Tale*) are recommended, though any modern edition will do.

GROUP IV (*American Literature*)

230. Native American Literature

Lucy Maddox

This course will include fiction and poetry by a range of contemporary Native writers from various parts of North America, though we will give special emphasis to writing from the northwest coast and Alaska. In addition to the reading, we will take advantage, as much as possible, of relevant resources (people, places, events) in the Juneau area.

TEXTS: *Dancing on the Rim of the World*, ed. Andrea Lerner (University of Arizona); Velma Wallis, *Two Old Women* (HarperCollins); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (HarperCollins) and *The Summer of Black Widows* (Hanging Loose Press); Betty

Louise Bell, *Faces in the Moon* (University of Oklahoma); Leslie Marmon Silko, *Storyteller* (Arcade); Joseph Bruchac, *Raven Tells Stories* (Greenfield Review); Louise Erdrich, *Tracks* (HarperCollins).

SCHEDULES

Vermont

June 23	REGISTRATION DAY
June 24	CLASSES BEGIN
July 17	MID-TERM RECESS
August 5	CLASSES END
August 8	COMMENCEMENT

Oxford

June 29	ARRIVAL DAY
June 30	REGISTRATION; CLASSES BEGIN
August 7	CLASSES END
August 8	COMMENCEMENT

New Mexico

June 23	REGISTRATION DAY
June 24	CLASSES BEGIN
August 4	CLASSES END
August 6	COMMENCEMENT

Juneau

June 7	ARRIVAL DAY; REGISTRATION
June 8	CLASSES BEGIN
June 26	CLASSES END



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